

# COMPOSITIONS

POUR LE

## VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. C.	№	R. C.
95. Hubay, J. Op. 30 № 2. Blumenleben (Valse des fleurs) . . . . .	30	125. Dancla, Ch. Op. 89 № 1. Thème de Pacini . . . . .	40
96. Vieuxtemps, H. Op. 40 № 1. Romance . . . . .	40	126. — Op. 89 № 2. Thème de Rossini . . . . .	40
97. Saint-Saëns, C. Le cygne . . . . .	30	127. — Op. 89 № 3. Thème de Bellini . . . . .	40
98. Hubay, J. Op. 30 № 5. Zéphir . . . . .	40	128. Robaudi, V. Alla stella confidente. . . . .	40
99. Massenet, J. Op. 10 № 5. Mélodie . . . . .	25	129. Labadie, H. Op. 25. Sur l'onde. Valse . . . . .	50
100. Nachéz, T. Op. 14 Cah. 1. Danses tziganes. —	75	130. Фельдманъ, К. Op. 28. Египетскія ночи. Вальсъ. . . . .	80
101. Bohm, C. Op. 314 № 3. Gavotte . . . . .	30	131. Beriot, C. Op. 118. Rêveuse. Morceau de concert. . . . .	45
102. Nachéz, T. Op. 14 Cah. 2. Danses tziganes. . . . .	75	132. — Op. 124. Sérénade . . . . .	30
103. Dancla, Ch. Op. 59. Resignation . . . . .	40	133. — Op. 16. Concerto № 1. D-dur . . . . .	90
104. Godard, B. Berceuse de Jocelyn . . . . .	30	134. — Op. 104. Concerto № 9. A-moll . . . . .	1 —
105. Beriot, C. Op. 12. Air varié № 6. A-dur. —	60	135. Godard, B. Premier chagrin. . . . .	25
106. — Op. 15. Air varié № 7. E-dur. . . . .	70	136. Nachéz, T. Op. 17. Romance. . . . .	40
107. — Op. 76. Concerto № 7. D-dur. . . . .	1 —	137. Dancla, Ch. Op. 123. Petite école de la mélodie. Suite I. . . . .	60
108. Dancla, Ch. Op. 74. Ecole du mécanisme (p. Violon seul) . . . . .	60	„ II. . . . .	80
109. Рахманиновъ, С. Op. 6 № 1. Романсъ . . . . .	75	„ III. . . . .	1 15
110. — Op. 6 № 2. Венгерскій танецъ . . . . .	1 —	138. Bruch, M. Op. 47. Kol Nidrei . . . . .	40
111. Neruda, F. Op. 11. Berceuse slave . . . . .	30	139. Jungmann, A. Op. 117. Mal du Pays . . . . .	30
112. Janschinnoff, A. Op. 1. Mélodie . . . . .	50	140. Badarzewska, T. La Prière d'une vierge. —	30
113. Händel, G. Largo . . . . .	30	141. Langer, G. Op. 20. Grossmütterchen. . . . .	35
114. Ries, F. Op. 34. La Gondoliera . . . . .	30	142. Ordinaire, R. Op. 61. 2-me Rêverie. . . . .	25
115. Massenet, J. Le dernier sommeil de la vierge. . . . .	25	143. Grieg, E. Op. 46 № 3. Anitra's Tanz . . . . .	30
116. Vieuxtemps, H. Op. 38. Ballade . . . . .	30	144. Schumann, R. Op. 124 № 16. Schlummerlied. —	40
117. Кочетовъ, Н. „Импровизаторъ“ (изъ Арабской сюиты) . . . . .	50	145. Wieniawski, I. Op. 22. 2-de Concerto. . . . .	1 80
118. Nachéz, T. Op. 18. Abendlied. . . . .	20	146. Thomé, F. Op. 25. Simple aveu. . . . .	30
119. Zarzycki, A. Op. 34 № 3. En valsant . . . . .	30	147. Godard, B. Op. 56. 2-ème Valse . . . . .	40
120. Wieniawski, H. Op. 12. Deux Masurkas: № 1. Sielanka. № 2. Chanson polonaise. —	55	148. Schumann, R. Op. 85 № 12. Abendlied . . . . .	25
121. Sarasate, P. Op. 20. Zigeunerweisen . . . . .	60	149. Czibulka, A. Op. 356. Songe d'amour après le bal (Сонъ послѣ бала) . . . . .	40
122. Godard, B. Op. 35. Canzonetta . . . . .	30	150. Papini, G. Op. 95 № 2. Sérénade italienne. —	45
123. Schubert, F. Erlkönig. Transc. (p. M. Hauser). . . . .	40	151. Boccherini, L. Menuett. . . . .	25
124. Beriot, C. Op. 123. Elégie . . . . .	30	152. Wieniawski, H. Op. 12 № 2. Chanson polonaise. . . . .	40
		153. Соколовскій, Н. Колыбельная пѣсня. . . . .	60

**Moscou chez  A. Gutheil,**

Fournisseur de la cour IMPÉRIALE et commissionaire des Théâtres Impériaux.

*Pont des Maréchaux, 16.*

Pétrograd, chez A. Iohansen. Kleff, chez L. Idzikowski.

Varsovie, chez Gebethner & Wolff.

# ROMANZE.

Tivadar Nachèz, Op. 17.

Adagio.

Violino.

Piano.

*mf*

*mf*

*cresc.*

*f dim.*

*pp ten.*

*p rit.*

*a tempo*

*cresc.*

*f dim.*

*pp*

*rit.*

*p*

*dim.*

*pp*

*pp sempre*

*dim.*

*pp*

*sul IV*

Più mosso.

Più mosso.

*pp sempre*

This page of musical notation consists of six systems of staves, each containing a treble and a bass staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *flargo*, *largissimo*, and *cresc.* (crescendo). The piece features several triplet markings (indicated by a '3' over a group of notes) and a section with sixteenth-note runs. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece.

*Largo.*  
*ff compassione*

*Largo.*  
*ff*

*sul G*

*pp*

*ppp dolce*

*ppp colla parte*

This musical score is for a piano and voice piece. It begins with a tempo marking of 'Largo.' and a dynamic of 'ff compassione'. The piano part is written in treble and bass staves, featuring many triplets and chords. The voice part is written in a single staff, with lyrics in Italian. The score is divided into several systems. The first system shows the piano introduction. The second system continues the piano part. The third system shows the voice entering with the lyrics 'sul G'. The fourth system shows the piano part with dynamics 'pp' and 'ppp dolce'. The fifth system shows the voice part with the dynamic 'ppp colla parte'. The score ends with a double bar line.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

**System 1:** Treble staff begins with a triplet of eighth notes marked *ppp*. The bass staff has a triplet of eighth notes marked *ppp*.

**System 2:** Treble staff has a *cresc.* marking. The bass staff has a *cresc.* marking. The system concludes with *mf dim.*, *pp ten.*, and *pp rit.* markings.

**System 3:** Both staves are marked *a tempo*. The bass staff begins with a *pp* marking.

**System 4:** Treble staff has a *dim.* marking. The bass staff has a *dim.* marking. The system concludes with *pp* and *rit.* markings.

**System 5:** Treble staff has a *dim.* marking. The bass staff has a *dim.* marking. The system concludes with *pp* and *rit.* markings.

**System 6:** Treble staff has a *dim.* marking. The bass staff has a *dim.* marking. The system concludes with *pp* and *rit.* markings.

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AVEC ACCOMPAGNEMENT DE PIANO.

№	R. C.	№	R. C.
154. Massenet, J. Thaïs. Méditation . . . . .	— 30	179. Grieg, E. Op. 46. Peer Gynt. Suite I . . .	— 75
155. Целлеръ, К. „Мартинъ Рудоконъ“ Вальсъ. Arr. Цибулька . . . . .	— 60	180. Wichtl, G. Op. 22. № 5. La Marseillaise. —	45
156. Suppé, F. Ouverture zu Dichter und Bauer Arr. v. G. Wichtl. . . . .	— 75	181. Saint-Saëns, C. Op. 28. Rondo capriccioso. 1 —	
157. Godard, B. Op. 35. Concerto romantique. 1 70		182. Paganini, Moïse. Variations. . . . .	— 55
158. Dancla, Ch. Op. 89. 4-e Air varié sur un Thème de Donizetti . . . . .	— 40	183. Gounod, Ch. Walzer aus der Oper Faust. Arr. v. G. Wichtl . . . . .	— 55
159. — Op. 89 5-e Air varié sur un Thème de Weigl. . . . .	— 40	184. Hauser, M. Op. 34. Das Vöglein im Baume. —	75
160. — Op. 89. 6-e Air varié sur un Thème de Mercadante . . . . .	— 40	185. Коргановъ, Г. „Баяти“. Фантазія на Кав- казскія темы. . . . .	— 80
161. Schepotieff, A. Adagio de L. v. Beethoven. —	85	186. Sarasate, P. Op. 4. Rêverie . . . . .	— 45
162. Svendsen, J. Andante funèbre . . . . .	— 30	187. Tartini. Variat. sur une Gavotte de Co- relli. . . . .	— 75
163. Gleich, F. Op. 21. Leichte Tonstücke Heft I. . . . .	— 55	188. Thomé, F. Op. 120. 2-me Andante reli- gioso . . . . .	— 30
164. Goltermann, G. Op. 13. Deux pièces de salon: 1) Les adieux. 2) Le rêve . . .	— 75	189. Brahms, J. Op. 49 № 4. Wiegenlied . . .	— 30
165. Gleich, F. Op. 21. Leichte Tonstücke Heft II . . . . .	— 55	190. Godard, B. Op. 145 № 1. A l'ombre. . .	— 30
166. Wieniawski, H. Op. 22. Romance tirée du Concerto. . . . .	— 45	191. — Op. 145 № 2. Sous la charmille . . .	— 40
167. Stradella, A. Air d'Eglise . . . . .	— 30	192. — Op. 145 № 3. En regardant le ciel . .	— 30
168. Panofka, H. Op. 17. Elégie . . . . .	— 30	193. — Op. 145 № 4. Danse rustique. . . .	— 45
169. Thomas, A. Entr'acte-Gavotte de l'op. Mignon . . . . .	— 30	194. — Op. 145 № 5. La fée du hallier. . .	— 45
170. Liszt, F. Rhapsodie № 2. Arr. H. Sitt. . 1 —		195. Hubay, J. Op. 45 № 1. Mazurka. . . . .	— 45
171. Hubay, J. Op. 55 № 1. Csárdás . . . . .	— 30	196. Steck, P. Flirtation. Petite Valse . . .	— 45
172. Sgambati, G. Op. 24 № 3. Serenata na- poletana . . . . .	— 30	197. Godard, B. Op. 128 № 6. Staccato-Valse. —	55
173. Simonetti, A. Madrigale . . . . .	— 25	198. Herman, A. Carmen. Fantaisie espagnole. —	55
174. Schubert, F. Sérénade. Arr. M. Hauser. . —	25	199. Godard, B. Op. 128 № 3. Adagio pathé- tique. . . . .	— 45
175. Dancla, Ch. Op. 118. 2-me Air varié. La Straniera. . . . .	— 45	200. Schumann, R. Op. 12 № 3. Warum? . .	— 20
176. Mendelssohn-Bartholdy, F. Frühlingslied . —	40	201. Bazzini, A. Op. 34 № 6. Calabrese . . .	— 85
177. Dvořák, A. Waldesruhe . . . . .	— 40	202. Alard, D. Op. 47. Faust. Fantaisie de concert. . . . .	— 90
178. Grieg, E. Op. 38. Lyrische Stücke. Heft 2. —	90	203. Westerlind, A. Berceuse . . . . .	— 30
		204. Schubert, F. Op. 13 № 9. L'Abeille . . .	— 30
		205. — Rosamunde. Balletmusik I. . . . .	— 45
		206. Gounod, Ch. Faust. Potpourri. . . . .	1 30
		207. Saint-Saëns, C. Op. 45. Le Déluge. Prélude. —	55
		208. Schubert, F. Rosamunde. Ouverture. . .	1 20
		209. Beriot, Ch. Op. 70. 6-me Concerto . . .	1 —

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VIOLINO.

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Adagio.

*mf*

*cresc.* *f dim.* *pp ten.* *p rit.*

*a tempo*

*dim.* *sul IV.* *pp* *pp*

**Più mosso.** *sempre*

*f largo* *larghissimo* *cresc.*

*f*

*cresc.*



**Largo.**

*ff con passione*

*sempre dolcissimo*

*pp*

*ppp*

*cresc.*

*a tempo*

*mf dim.*

*pp ten. rit.*

*dim.*

*p*

*dim.*

*pp*

*sul IV*

*sul A*

*sul A*

